PICTURES IN RELIGIOUS EDUCATION

FREDERICA BEARD

Central BAPTIST
THEOLOGICAL SEMINARY

presented by

MR. and MRS.

WILLIAM A. GREIFE

First Baptist Church

Kansas City, Missouri

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PICTURES IN RELIGIOUS EDUCATION

FREDERICA BEARD

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THE BOY OF WINANDER. *H. O. Walker*

All day where the sunlight played
on the sea-shore, Life sat,
All day the soft wind played with
his hair, and the young, young face
looked out across the water. He was
waiting—he was waiting; but he could
not tell for what.

PICTURES IN RELIGIOUS EDUCATION

BY

FREDERICA BEARD

AUTHOR OF "PRAYERS FOR USE IN HOME, SCHOOL AND SUNDAY SCHOOL," "GRADED MISSIONARY EDUCATION IN THE CHURCH SCHOOL," "THE BEGINNER'S WORKER AND WORK," ETC.

ILLUSTRATED

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TO
H. L. M.

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PICTURES IN RELIGIOUS EDUCATION

PICTURES IN RELIGIOUS EDUCATION

CHAPTER I

THE PLACE OF ART IN RELIGIOUS EDUCATION

"True painting is only an image of God's Perfection."

"In one of Murillo's pictures in the Louvre he shows us the interior of a convent kitchen; but doing the work there are not mortals in old dresses, but beautiful white-winged angels. One serenely puts the kettle on the fire to boil, and one is lifting up a pail of water with heavenly grace, and one is at the kitchen dresser reaching up for plates; and I believe there is a little cherub running about and getting in the way, trying to help. What the old monkish legend that it represented is, I do not know. But as the painter puts it to you on the canvas, all are so busy and working with such a will and so refining the work as they do it, that somehow you forget that pans are pans and

pots pots, and only think of the angels, and how very natural and beautiful kitchen work is—just what the angels would do, of course."

In this suggestive way, William G. Gannett points out the value of a picture in religious education. The commonplace thing is touched with the ideal, the real becomes idealized and the ideal in its turn is made real. So in looking with sufficient earnestness and longing, at what is spiritually beautiful, the beauty is reflected and—as time goes on, a change comes little by little to him who looks. St. Paul suggests the same truth from a higher viewpoint: "we all, beholding as in a mirror the glory of the Lord are transformed into the same image." (II Cor. 3:18.)

It is illustrated again in Hawthorne's story of the "Great Stone Face," in which he says, "It was a happy lot for children to grow up to manhood or womanhood with the Great Stone Face before their eyes, for all the features were noble, and the expression was at once grand and sweet as if it were the glow of a vast warm heart that embraced all mankind in its affections and had room for more. It was an education only to look at it." A mother and her little boy sat at their cottage door gazing at the Great Stone Face. Ernest said: "I wish that it could speak for it looks so very

kindly that its voice must needs be pleasant. If I were to see a man with such a face I should love him dearly." As the boy grew up he had no teacher save only that the Great Stone Face became one to him. When the toil of the day was over, he would gaze at it for hours, until he began to imagine that those vast features recognized him, and gave him a smile of kindness and encouragement responsive to his own look of veneration. We must not take upon us to affirm that this was a mistake, although the face may have looked no more kindly at Ernest than at all the world besides. But the secret was, that the boy's tender and confiding simplicity discerned what other people could not see and thus the love, which was meant for all, became his peculiar portion." Many years went by, while he and all the people were looking for the fulfilment of an old-time prophecy that some one should appear bearing the image of that Face, until there came a day when the people looked at Ernest—now white-haired and old—and cried, "Behold! Behold! Ernest is himself the likeness of the Great Stone Face."

"True painting is only an image of God's perfection—a shadow of the pencil with which he paints, a melody, a striving after harmony." (Michael Angelo.) If this be true, painting must have a great influence in religious educa-

tion. No wonder that the ignorant and simple-minded are tempted to stop and worship before an image or a picture, for they seem to need some concrete expression of an invisible power and love. The evil that some persons have feared from such a custom is not in seeing God through nature and through art, nor in using anything that draws men toward goodness, but in *making the material*—whatever it be—an end in itself: "Thou shalt not make unto thee a graven image, nor the likeness of any form that is in heaven above, or that is in the earth beneath, or that is in the water under the earth: thou shalt not *bow down thyself unto them nor serve them.*" This is, in reality, a commandment against gross materialism —a satisfaction in things, without any upward longing and faith in the Unseen, and against a lowering of that self which was made in the image of God. Beside of this thought will stand the truth that a loving and righteous Father must rejoice in his children's use of anything that helps them to understand him better, and to grow more like him. Many a picture and a statue has made real to human consciousness the soul of honor, the strength of purity and the glory of unselfish love as did the Face of Stone.

From the earliest times pictorial art has

spoken; at first in crudest lines and often for superstitious purpose, but in later days as a symbol of the highest truth known to man. Words have always held a secondary place as a means of the communication of ideas, as they do to-day in the early development of a child. That which might seem to us simply decorative in its purpose, was often also instructive through its symbolic character, as was true in the Egyptian designs and even the tattooings of the savage. Four characteristics of pictorial art should be noted: the Decorative, the Realistic, the Symbolic, and the Idealistic. Two, or more, of these are constantly found in combination.

With the decorative simply as such, or the symbol simply as a sign, we have no concern here. The symbol with a deeper meaning has a large place in religious education: it is a representation in which there is an *inherent quality* resembling the spiritual truth it symbolizes. The distinction which Carlyle has made clear in his essay on Symbolism is an important one for religious teachers to understand. He says:

"Symbols have both an extrinsic and intrinsic value, oftenest the former only. What, for instance, was in that clouted shoe, which the Peasants bore aloft with them as ensign in their

Peasants' war? or in the Wallet and staff round which the Netherland Gueux heroically rallied? Intrinsic significance these had none, only extrinsic: as the accidental standards of multitudes more or less sacredly uniting together. Under like category too, stand or stood the stupidest heraldic coat-of-arms; military banners everywhere, and generally all national, or other sectarian costumes and customs: They have no intrinsic, necessary Divineness or even worth, but have acquired an extrinsic one, a divine idea, as through military banners themselves, the divine idea of duty, of heroic daring, in some instances of Freedom, of Right. Nay, the highest ensign that men ever met and embraced under the Cross itself had no meaning save an accidental one.

"Another matter it is, however, when your symbol has intrinsic meaning, and is of itself fit that men should unite around it—of this latter sort are all true works of Art: in them (if thou know a work of art from a daub of artifice) wilt thou discern Eternity looking through time; the God-like rendered visible.—Highest of all symbols are those wherein the artist or poet has risen into Prophet and all men can recognize a present God and worship the same: I mean religious symbols.—In the symbol proper, there is even more or less dis-

tinctly or directly, some embodiment and revelation of the Infinite; the Infinite is made to blend itself with the finite, to stand visible and as it were, attainable there."

Symbolism in relation to ecclesiastical architecture cannot be treated in this little work, which is to dwell solely on pictures: their value and use as a means of spiritual training. It must not be passed by, however, without a reference to the fact that through many centuries it has been an important factor in the construction of the Christian church. The reason for this is worthy of consideration by a student of religious education. It is worth while too, and nearer the specific subject of the present study,—to ask why pictures form so generally a part of the churchly window? Do they help to conserve the dignity and glory of the house of God and so create a worshipful atmosphere? The fact that they have held their place from one generation to another shows the effect of art on the religious conceptions of Christian people. Some of these pictures are instructive in character, some are inspirational. These terms suggest the two classes of pictures, into one or other of which all may be placed,—the realistic and the idealistic,—the one teaching what is, the other leading to what may be. In looking at the history of pictorial art, and at

its use to-day, three purposes are evident: it may illustrate fact, or reveal truth, or present an ideal. Like fiction that is worthy of the name, the last type of picture should suggest not what has been, but always what *might be*. It should focus the noblest characteristics in concrete representation. A picture, like a story, often serves as a mirror to a child, interpreting life to him and helping him to realize himself. The interpretative value is really included in the three purposes, but to name it separately may add to an appreciation of the place pictures should hold in religious education.

As one glances at the development of art and notes the many expressions of a religious nature, the impression grows that religion has been the theme above all others, through which great artists have chosen to speak. Almost all of the world's masterpieces are of religious subjects. And no one subject has been a source of inspiration and effort to artists as that of the Madonna and child. Most of the leading incidents of the life of Jesus have been portrayed in art and no greater valuation of that life and character is manifest through any other medium. These facts indicate how large an opportunity is at hand, that has been but slightly used in religious education in any di-

rect and definite way. An immeasurable influence has doubtless gone out to those who have come in the way of it, but it might have been much greater if wisely and sympathetically brought into touch with the masses of people and especially with youth under the right relations.

The use of art by the public schools for general education has much increased in recent years. Reproductions of the masterpieces of painting are found on school-room walls, and statuary is seen in the halls of high schools. Is this use simply for decorative purposes or even to give a knowledge of art, or is it for an ennobling influence that shall affect character? There are more pictures of religious subjects on the walls of public school rooms than in church schools. This would seem to indicate that one group of educators has a greater appreciation of the good of a religious picture than the other, even though the latter be composed of teachers of religion. Great national ideals are set before the children in such pictures as those of Washington and Lincoln and are associated with song and story in the day school. A bronze statue of Abraham Lincoln stands on the plaza in front of the court house in the city of Newark, New Jersey, and it is said that every day little children play about

this statue. The figure of Lincoln is seated on a bench on which rests the tall hat that the President was accustomed to wear, and so natural is the pose of the figure that to the children it is like a companion and friend. Recently, a passer-by saw three little girls there; one sat on one of Lincoln's knees, another leaned with crossed arms on the other knee and looked up to the great benevolent face, and the third child, standing on the same knee, wound her arm lovingly against the bronze face. Facts are made clear by means of some pictures, while others are valued for their silent influence that is unconsciously absorbed. In the schools of religion,—which all Sunday schools must be,—good pictures are needed for teaching facts, and for interpreting truth; beautiful pictures are also needed for presenting great ideals, and for that silent unconscious influence that shall cultivate a spirit of reverence and of worship. Why these are needed for these purposes, and how the need may be met are more fully considered in the following pages.

CHAPTER II

HUNGER FOR THE BEAUTIFUL

No reason can be asked or given why the soul seeks beauty. Beauty in its largest and profoundest sense is one expression for the universe. God is the All-fair. Truth and goodness and beauty are but different faces of the same All.

EMERSON.

"Please, ma'am, mayn't we come in just to see the picture that's so great hanging on the wall?"

So spoke ragged Tony coming from the "Black Hole" of Chicago to the entrance hall of the Art Institute. A little inquiry revealed that Tony had been one of the dozen children brought by their kindergartner the week before, to see a large and beautiful copy of the Sistine Madonna, and now here was the little fellow, on the play-day of the week, bringing his brother "two years bigger" than himself, that he might "see it too." It was against the rules for children to enter unaccompanied by adults, but the young woman in charge placed

a substitute at her desk while she herself escorted the street urchins to see "the picture that was great." To her surprise, they stepped softly as if indeed on "holy ground." They whispered to each other, not daring to speak aloud, and it was her joy to show them a few other pictures. Another Saturday morning came, and another, and those boys stood waiting for permission to enter, until it became a custom to allow them to go about the rooms for a little while; they were so reverent and so gentle as long as they were there. One was reminded of the words, said to be those of the prophet Mahomet, "Had I but two coins, with one I should buy bread; with the other hyacinths, for hyacinths would feed my soul."

These little fellows seemed hungry for the beautiful, and was it not worth something that for half an hour they grew gentle and reverent in such an atmosphere?

The same hunger and its satisfaction is evident in two striking incidents recounted by Walter L. Hervey: "In the Dresden Gallery, the writer once saw two children, brother and sister, one ten and the other twelve, looking at the Sistine Madonna. They entered the room and, without heeding the crowd there gathered, almost instantly fixed their gaze upon the picture. For many minutes they seemed to be

THE SISTINE MADONNA. *Raphael*

under a spell. They were drinking in something. The great picture was speaking to them —to their very souls. And they understood something of its message. At all events they felt its influence, which is much better than merely to understand.

"More striking, because more unexpected, was the influence of a large copy of the same picture upon a little boy not two years and a half old. Although this child was passionately fond of pictures, no other picture ever seemed to appeal to him as this one did. As soon as it was brought into the house he instantly began to examine it, and pass judgment upon it. He at once found the center of interest, the young child and his mother, then pointed to the angels, the 'grandfather' and lastly to the 'lady,' but returned always to the 'dear little baby Jesus.' From this time the story of the birth of Jesus was the one story loved by the child. And a collection of thirty or more madonnas ('mother-pictures,' the child called them) by other great masters, was a never failing source of delight to him."

Illustrations, such as these, could be multiplied many times. "Please, ma'am, give me a flower," is a familiar sound to one who carries a bunch of flowers through the streets of a city tenement district, and the question arises,

Why do flowers call forth such a request, more than anything else? Here is the spontaneous expression of unappeased hunger: the eager longing that bursts forth at the sight of beauty. The box of plants at the window of a tumble-down dwelling in the midst of the smoke and filth of the city is another pathetic sign of the craving of the human spirit for beauty. The gaudy, often vulgar poster that adorns the home of the poor calls forth a smile, it may be of scorn or of pity, at such taste, but perhaps it is not due to taste but to starvation! It is, at least, significant of the desire for beauty, though there has been no opportunity for its true appreciation. The girl who arrays herself in brilliant color combinations and startling forms of dress is groping for the beautiful though she does not know what it is.

A picture often raises an ideal, changing a low one to a higher. But such an influence is unrealized and the moral result unappreciated, or a beautiful picture would be added more often than it is to the necessities of life provided for in a home. If the effect on a young girl of such a picture as "The Soul's Awakening," could be tabulated, greater attention would be paid to this sort of thing, but such an influence is too elusive and too often unconscious for an expression in exact terms. Par-

ents and teachers who watch carefully and observe unnoticed, and who also realize the effect of a picture on themselves, will feel the truth of Newell Dwight Hillis' words, "Having lingered long before the portrait of Antigone or Cordelia, the young girl finds herself pledged to turn that ideal into life and character. The copy of the Sistine Madonna hanging upon the wall asks the woman who placed it there to realize in herself this glorious type of motherhood." Dr. Hillis adds, "The glory of our era is that beauty, unfolding from century to century, is now increasingly associated with those moral qualities that lend remembrance to mother and martyr, to hero and patriot and saint. To-day, fortunately for society, this world-wide interest in art is becoming spiritualized. From beautiful objects men are passing to beautiful thoughts and deeds."

This is especially true with children for "they are moulded unconsciously by their surroundings, as consciously by their discipline." Environment is so great a means of education that it is often said to be greater than any other. And yet our church schools are held in rooms that in many instances are devoid of anything that is beautiful and uplifting! An unused opportunity is before us. A Sunday School environment should be suggestive of

the best things, should inspire to effort, should present an ideal befitting those who are in it, and at the same time be such as to create an atmosphere of beauty and restfulness. If a place satisfies the inborn hunger for the beautiful, children and young people are apt to come to it, without being able always to give the reason for so doing. A spirit of order, goodwill and obedience grows in such an atmosphere. A striking illustration of this was seen in a public school room of sixth grade Poles and Bohemians. The group had been one of the hardest to manage in the school, but the principal reported that the children had responded to the influence of a room, which by the teacher had been made the most beautiful in the building. The visitor saw a simple and artistic arrangement of vines and plants, a good color combination of some of the children's hand-work, and two or three beautiful pictures; the whole was conducive to restfulness and reverence, and it would be difficult to find a group of children behaving better. A similar effect was noted when a company of church school pupils entered a beautiful chapel; for a few minutes they were lifted above their ordinary surroundings and they responded to the situation which satisfied their higher natures.

If it is true that children are moulded unconsciously by their surroundings, and are influenced by a good picture, they may be affected also by a bad one. It is said that we remember two-tenths of what we hear and five-tenths of what we see. Whether or not such a proportion is a true estimate, it cannot be denied that what is seen is retained longer than what is heard, and that generally a deeper impression is made thereby, not alone in relation to memory, but also in the effect on feelings and will. A picture that is coarse, inharmonious, and untrue in its physical aspects or its spiritual suggestion, is in its influence as bad as, or worse, than a story of the same type. Yet less care is shown about the one than the other. A gaudy coloring of some biblical scene is set before children, an extreme characterization of some event, a vulgar Santa Claus, or a "comic" valentine, and we do not stop to consider the positive harm of these, or the good that might come if the coloring were beautiful, the representation true, and the vulgar and the "comic" supplanted by the ideal or the truly humorous. Hunger has been satisfied perhaps, but by bad food!

A little child's plane must not be forgotten, however, an artistic appreciation that belongs only to a later time should not be expected. To

him bright colors will appeal more than gentle tones; one picture may be in itself more ideal than another, but unless it speaks to the child and tells a story, it will not be ideal for him.

There is a time also in a child's development when hunger for the beautiful seems to be suppressed by other hungers. The sublime is often turned into the ridiculous by a girl or boy of ten to twelve years. Great care in the use of pictures is needed at this age.

Their graded value and use will be considered and illustrated in a later chapter. It is essential at this point to note only that this human hunger varies in the intensity and the form of its manifestation. The tidal wave of interest in what is beautiful (according to the usual standard) recedes for a time, and is seen again in a deeper appreciation of an ideal type by young people in their teens. To discover a universal hunger, to watch its development and to know how and when it may be best nourished, that its satisfaction may react in Christian character, is a study of intense interest to a lover of mankind.

CHAPTER III

PICTURES IN RELATION TO WORSHIP

Fresh emphasis is being placed on the importance of training in worship both in home and Sunday school. From the earliest days of childhood a spirit of worship should be cultivated, and if this is done in the most natural and beautiful way, the ideal longing of the adolescent age will find its expression in worship. Pictures of the right kind are a great help to this end. How they will aid in developing a spirit of order, respect and reverence was shown in the last chapter. There are several other ways in which they may be of service. Besides helping to create an atmosphere in which the worship of a group of persons can be rightly carried on, they may be directly suggestive of attitudes to children, not by emphasizing any *one* form or position, but through the expression of an outgoing spirit of joy, adoration, penitence or supplication to One above and beyond the worshiper; they may also signify a need and so teach something of the

meaning of worship or of some phase of it, as, for instance, in showing gratitude for a particular gift. In training children to worship, it is not sufficient to teach them to say the words of a prayer, or to pray at specified times. A larger conception is needed. "The spirit is more than the letter" though of course, the right sort of "letter" will help to cultivate the spirit.

It will be useful in this connection to recall the three kinds of pictures referred to in the first chapter,—the idealistic, the interpretive and the instructive. (These terms are applied here with a thought of the purpose for which the pictures are used, and not necessarily to their composition from the standpoint of art, though of course, the one often corresponds to the other.) A picture may present an ideal of worship (e.g. "Jesus in Gethsemane") or it may interpret what worship is (as that of the "Angelus"), or create interest in regard to some particular experience of worshipping (as that of "St. Anthony"). Some one picture may fulfill all three values; these are found in "Jesus in Gethsemane."

It is possible to give children a progressive conception of worship by means of pictures. Great differences are to be found, and one picture naturally precedes another for educational

ST. ANTHONY AND THE CHRIST CHILD. *Murillo*

use, because of its simplicity and the simplicity of the truth that it conveys. A careful and sympathetic observation and interpretation of the series shown here will make clear these several points.

The pictures of a little child at prayer by the mother's knee, and of his giving thanks for daily food suggest that there is One who is unseen to whom we look for care and help; they speak of love and confidence. To young children "The Angelus" will tell of reverence and will show that even in the midst of work, there is a recognition of the Unseen and a call to prayer: it may be especially associated with thanksgiving. To make this picture most helpful a story is needed to show how in a country far away, it is the custom for the people at work in the fields to drop their tools and stop their work when at a certain hour in the evening they hear the ringing of a bell which is the call to prayer.

The picture expressive of religion in the early days is of value for children above seven years of age. It is most suggestive in connection with Old Testament stories, but a feeling of worship may be developed by its use independently of these stories, because the need of pardon, the presentation of an offering, and the reverential attitude are all significant here.

From a logical standpoint and for a study of the progressive development of worship this picture would rightly precede the others mentioned above, but with a child those should be used first, because they come nearer to his present experiences. "In the Beginning" for a young child is here and now, and from that beginning he may go to experiences of the past which still hold truth for to-day. This one picture may interpret to a child of eight or nine years of age, a progressive truth in relation to sacrifice; here is the material offering, but God has said, "To obey is better than sacrifice," and here is the man sorry for his wrong doing, and "The Lord is slow to anger and plenteous in mercy, forgiving iniquity and transgression," and so

"Let us come before His presence with thanksgiving,
Let us make a joyful noise unto Him with Psalms,
For the Lord is a great God
And a great King above all Gods.
Give unto the Lord the glory due unto His name;
Bring an offering, and come into His courts.
O Worship the Lord in the beauty of holiness."

The contrast to be seen in this picture entitled "Religion," and that of "Jesus in Gethsemane," suggests the difference and the growth to be found between worship in the Old Testa-

From a Copley Print. Copyright by Curtis & Cameron. Publishers, Boston, Mass.

A MOTHER AND CHILD. *Jessie Wilcox Smith*

Now I lay me down to sleep,
I pray thee, Lord, thy child to keep.
Thy love be with me through the night
And bless me with the morning light.

Photograph by Alice F. Foster.

GIVING THANKS

For this new morning with its light,
For rest and shelter of the night,
For health and food, for love and friends,
For everything thy goodness sends,
We thank thee, Heavenly Father.

WORSHIP IN THE FIELDS

WORSHIP IN THE EARLY DAYS

From a Copley Print. Copyright by Curtis & Cameron. Publishers, Boston, Mass.

RELIGION. *C. S. Pearce*

"One is saying 'thank you'; the other is awful sorry."
This is the story two little children read from this picture.

JESUS IN GETHSEMANE. *Hofmann*

"Not as I will, but as thou wilt."

"'Tis midnight and on Olive's brow
The star is dimmed that lately shone.
'Tis midnight; in the garden now,
The suffering Saviour prays alone.

"'Tis midnight, and from heavenly plains
Is borne the song that angels know;
Unheard by mortals are the strains
That sweetly soothe the Saviour's woe."

ment and in the New. That which is in the Old Testament is nearer child life under twelve years of age; the concrete offering, the request for material blessings, the thanksgiving for the same, and the cry for forgiveness are all child-like. The experience of Jesus and the ideal of worship found in this great picture of Christ's struggle and overcoming, and of his renunciation of self and communion with the Father, are especially helpful to young people. As a group these four pictures will surely have an influence leading to reverence and devotion.

The pictures which follow this first series are given here that varied expressions of worship in very different relations may be recognized, and their value seen in special connections.

The wonder and interest of the little child in the observation of the flower is apt to lead to gratitude, reverence, and later to adoration.

The picture of Samuel suggests inquiry as to what God would have him do, and shows wonder and reverence in worship.

The attitude of St. Anthony as he reverently takes the child, tells of worship through adoration and devotion. (See p. 37.)

That of "Washington at Prayer" at a time when he was especially conscious of his need, may lead the older boys and girls to feel the nobility and manliness of such expression. In

this picture there is also a suggestion of intercessory prayer—the prayer that is not for self only, but for a great cause, a common good.

A picture of a very different type, and especially suggestive to young people, that cannot be reproduced here, is that of "The Oath" by Edward Abbey. It pictures Sir Galahad at the time of his knighthood, when he takes the vow before the altar "to speak the truth and maintain the right; to protect the poor, the distressed, and all women; to practise courtesy and kindness with all; to despise the allurements of ease and safety; and to maintain honor and the cause of God in every perilous adventure."

The following word expressions may be associated with these pictures according to their peculiar fitness; each picture may interpret what some one sentence suggests and vice-versa:

"O give thanks unto the Lord, for He is good."

"Our Father who art in Heaven, hallowed be Thy name."

"Have mercy upon me, O God, according to Thy loving kindness."

"The sacrifices of God are a broken spirit;
A broken and a contrite heart, O God, Thou wilt not despise."

THE WONDER OF A LITTLE CHILD

SAMUEL. *Joshua Reynolds*

WASHINGTON AT PRAYER

"The Lord is nigh until all them that call upon Him,
To all that call upon Him in truth.
He will fulfill the desire of them that fear Him,
He also will hear their cry and will save them."

"Lord, what wilt Thou have me to do."

"It is good to sing praises unto God."

"Neither for these only do I make request but for them also that believe on me through their word; that they may all be one; even as Thou Father art in me and I in Thee that they also may be in us."

Surely all of these pictures will say,

"O come let us worship and bow down,
Let us kneel before the Lord, our Maker."

CHAPTER IV

PICTURES FOR WALL USE

"Children are moulded unconsciously by their surroundings as consciously by their discipline."

With a realization of the above truth we shall seek to make the church school environment the best possible. It should be homelike, beautiful, and quieting in its influence. One good picture on the wall will do more for children than several mediocre ones, and a few good ones are better than a great many, even of the best. There are Primary rooms where entire friezes of beautiful pictures of the life of Jesus have been placed: the artistic effect is often excellent, but the educational value of so complete a presentation is questionable. Many pictures placed before a little child are apt to distract, to confuse, to blur his vision for any *one* that needs to stand out distinctly. One, two or three that are specially fitted to the children's need at this age should be chosen. Generally speaking, the realistic picture, the one

CHRIST AND THE DOCTORS. *Hofmann*

of action, and the one that tells a story, is best.

But there are many pictures of this kind that may have value for an immediate time that will not serve the highest purpose for wall use and for a permanent influence. Only the best of those used in connection with stories or lessons should be hung on the wall. And of course there are pictures especially good for constant observation that may have nothing to do with the assigned lessons of a particular time. Before placing such a picture on the wall, it will be well to relate it to some experience, to an event celebrated, or to a story told of a special occasion or of the picture itself, so that it may speak more clearly to the children than it would if simply hanging before them. To have an attractive and home-like room should be one purpose in the use of pictures, but mere decoration should not be the controlling motive. The way the furnishing of a room may be developed with pupils is worth as much consideration as the result to be attained from a truly artistic effect. To associate one or more pictures with the service of worship is helpful. If three or four are selected for the walls of a room, each may have a somewhat different significance and thus several needs be met; at least one picture should have a quieting, restful effect, while others may be of a more active type. A differ-

ence of this kind is noticeable in each couplet of pictures shown here for the several departments of a school. Worship in one form or another is also to be found in some of them. A picture in relation to this, and of especial value for the senior or high school department, is that of "The Oath" by Edward Abbey referred to in the chapter on worship.

When a school has to meet in a single room, it will be best to have pictures that will appeal to *both* younger and older pupils: this would be true of the "Madonna and Child," "The Holy Night" and "Christ and the Fishermen": or the "Head of Christ," "Jesus in Gethsemane," and the photographed copy of the statue of "Jesus and the Children," shown in other parts of this book.

It is well not to keep the same picture on the wall year after year, or even during one year. A Christmas picture had better be brought freshly before the pupils at that particular season, and after two or three months' use, another take its place that may be altogether new, or have been used at some previous time; but no one plan should be ever followed twice in succession, for the older pupils will lose interest in a change that is a mere repetition of an earlier time.

If a school's funds for expenses are provided

MADONNA AND CHILD. *Gabriel Max*

"Thou shalt call his name Jesus."

CHRIST BLESSING LITTLE CHILDREN. *Hofmann*

"Little children did He love
With a tender lov alway."

HOLY NIGHT. *Muellcr*

"So should little children be
Always glad on Christmas day."

ST. JOSEPH AND THE CHILD. *Murillo*

JESUS AND THE FISHERMEN. *Zimmerman*

Jesus saith unto them, Follow Me.

DAVID. *Michelangelo*

As one lamp lights another, nor grows less,
So nobleness enkindleth nobleness.

PETER AND JOHN RUNNING TO THE TOMB. *Burchard*

Fear not ye; for I know that ye seek Jesus.

JESUS IN THE HOME OF MARY AND MARTHA. *Hofmann*

I pray thee, O God, that I may be beautiful within SOCRATES.

by the church a small amount should be used to procure pictures. When this is not done a special contribution may be sought for the benefit of a department. It is a good thing occasionally to have pupils join in getting a picture for their own Sunday school room, for in this way an interest in it will be deepened. If desirable pictures cannot be purchased, perhaps they may be borrowed for a few weeks from the homes of certain pupils, or from interested members of the church. When a mission school cannot supply itself with pictures, a good opportunity is open to persons in the church which supports the mission, to make its rooms attractive and help its pupils by the loan of pictures for one Sunday or more. Much good may be thus accomplished. A pleasant homelike room is one means of bringing people into a place, and foreigners, especially Italians, are interested in pictures. Under some conditions a loan exhibit of beautiful religious pictures might be arranged for a social evening at a mission and a double good be done. A group of well-to-do people loaning pictures might thus become more interested in the mission group, and a larger number of people in the neighborhood of the mission might be attracted to it.

In many schools different collections of small

unframed pictures, such as good prints from the magazines, may be made in relation to a subject studied by the older pupils. For example, pictures of the country where Jesus lived, the life and customs of Palestine, or pictures representing the places and events of St. Paul's journeys. These may be placed on the wall for two or three weeks, fastened to a low moulding or a strip of burlap. Jules Guerin's prints of the Holy Land would be especially good for schools that can afford them, and for class rooms where the older boys and girls study and are naturally interested in the geographical side of a subject.

CHAPTER V

STORIES ILLUSTRATED BY PICTURES

We're made so that we love
First when we see them painted, things we have passed
Perhaps a hundred times, nor cared to see:
And so they are better painted—better to us,
Which is the same thing. Art was given for that;
God uses us to help each other so,
Lending our minds out.

ROBERT BROWNING.

By pictures we help each other to a mental vision of the beautiful things of God and the beauty of the truth that lies back of these things. By pictures we make lustrous or light the story that as a word picture might be only half appreciated. The object, be it person or thing, stands first in its power to illustrate because it is concrete, something that can be touched, felt, seen. But objects, valuable as they are in teaching if rightly used, are also dangerous, in that they are absorbing in themselves, and so do not always illustrate that for which they have been introduced.

A picture is the mean between the thing and the word, being a representation of some *thing*, and so less abstract than the word, which is only the sign for the thing. A picture, therefore, will not only explain the story or combination of words we present to the ear, but will impress what has been told because it appeals to the eye. It should speak, therefore, of the most important part of the story, the heart of it, and not just of the physical environment or incidental facts. For instance, it is more important for children to have an impression of Jesus meeting Mary and making her happy than to be impressed with the tomb, what it looked like and how the stone was rolled away. Again, the manger and the swaddling clothes signify little as compared with the Mother and the Baby Jesus. Perhaps the reader thinks both may and should be illustrated, but it needs to be remembered that the impression of material details often shuts out those of greater good—not always because the one wins more interest than the others, but because it is the "first comer," and attention is not given to as many things as we sometimes think possible.

A picture will not only clarify and impress, it will also suggest and thus often tell more than words. This is especially true in regard to the spiritual significance of a story, and is

From "The Bible for Children," by H. Thistleton Mark, by permission of the publisher, F. H. Revell Company

JESUS AND THE CHILDREN

(Statue by George Trimworth in Whitworth Park, Manchester.)

Let the Little Ones come unto Me.

well pointed out by Miss Grace Jones in the following words: "Tell to children the wonderful story of Correggio's 'Holy Night.' Show them that this great master of light and shade was able to tell the world that Christ came to be the light of the world by making all the light in the picture radiate from the infant Christ. This was not simply an earthly scene; true, the shepherds said one to another, Let us now go even unto Bethlehem, and see this thing that is come to pass, which the Lord hath made known to us, but the artist has pictured to us that not only the shepherds came but it would seem that all the 'heavenly host' accompanied them and sang again,

> "'Glory to God in the highest,
> And on earth peace among men in whom he is well pleased.'

Then if the children could turn again to their Bibles and read Luke 2:8-20 and sing that great Christmas hymn, 'Silent Night, Holy Night,' the Christmas season might indeed be a holy time in their lives."

When the familiar incident of "Suffer little children" is told and the old hymn, "The Master has come over Jordan," is used as a story, a large sized copy of Plockhorst's "Christ and the Children" shown near the end of the story,

makes a beautiful climax. The newer picture from the statue by Trimworth, page 87, shows very beautifully the love of Jesus for the individual child and the trust of a little child in him.

With nature stories that are to teach God's loving care, a group of pictures such as these shown here will add much to the appreciation of the children. Sentences from the Bible and helpful verses should be associated with these pictures, as suggested by those printed beneath them. Note also the progressive steps: first a suggestion of how the animals are taken care of, next that of the mother and child, and then the child's protecting love for the animal, and lastly the abundance of good things given from the Heavenly Father.

A copy of the painting by Pearce entitled "Religion" (which is shown in the Worship group on p. 47) was once placed before a company of Primary children who had heard the Old Testament stories. Sacrifice had been referred to in some of these stories as "the way in which people made offerings when they prayed in the days long ago." While the children looked at this good-sized picture held before them, the teacher merely asked, "What story does it tell to you?" Quickly came the response, "One is saying 'thank you'; the other

THE FATHER'S LOVING CARE
ILLUSTRATED IN FOUR PICTURES

I. PIPER AND NUTCRACKERS. *Landseer*

"Your Heavenly Father feedeth them."

II. TWO MOTHERS AND THEIR FAMILIES. *Bougereau*

"He careth for you."

III. ST. JOHN AND THE LAMB. *Murillo*

He prayeth best who loveth best
All things both great and small;
For the dear God who loveth us,
He made and loveth all.

IV. THE INGATHERING. *Richter*

He giveth us richly all things to enjoy.

one is sorry." It seemed afterwards as if the picture hanging on the wall for weeks had an influence on the children's "thank you's" and the manner of their offerings.

A picture for young children should represent rather than describe; that is, it should portray the chief action instead of the details of a character, an event or a scene. The Madonnas in their passive restfulness are attractive to children, not because of their passivity, but because of the mother's tender care and comfort for her little one. A complexity of many things in a picture often makes it more perplexing than enlightening when used in relation to a story. With this in mind, study carefully before using some of the prints prepared for use with Primary lessons, and test their usefulness.

A picture may hinder right appreciation. Some things had better not be explained; they may well remain a mystery. If a story of Christ's raising the dead is told to little children, it is far better *not* to picture it; there is no good in the representation, and there may be harm. A spiritual suggestion does not always need to be objectified. A literal illustration hinders rather than helps. When contrasting good and evil in a story, the former should be pictured rather than the latter.

Images of wrong-doing set before the mind lead to imaginations of evil.

Sometimes a picture is enlightening or misleading according to its size. An old illustration of this will bear repetition: a little girl brought up in the city streets made a visit to the country and saw a cow for the first time. When told the name of the animal she exclaimed, "My! I thought a cow was *so* big," holding up two fingers and indicating about five inches! Pictures of a cow of this size had been shown in the mission Kindergarten!

Children of nine to twelve years are most interested and benefited by realistic and descriptive pictures. Life in materialistic and physical relations makes its strongest appeal at this age. The best of this kind of art—from the standpoint of the interests and needs of these boys and girls, should be presented to them. Some of Tissot's pictures with their vividness and intense realism may be used to illustrate to them Old and New Testament stories. When biographical studies are given, certain strongly drawn characters in this collection will be useful. Others are gross and extreme and will intensify tendencies that should not be encouraged, for instance, a love of brilliancy to the point of gaudiness. Illustrations of those that are good are: "The Caravan of

CHRIST TEACHING FROM A BOAT. *Hofmann*

JESUS AND THE WOMAN OF SAMARIA. *Alligny*

Abraham," "Joseph Revealing His Dream," "The Seven Trumpets of Jericho," "By the Waters of Babel," "Othniel and Deborah"; among the undesirable may be mentioned—for the sake of some guide in selection—the Esau and Jacob pictures, "The Friendship of Jonathan and David," "Absalom," "Elijah Running Before the Chariot," "The Writing on the Wall."

When older pupils are studying the lives of the prophets and their stories, an interesting character study can be given by using a copy of Sargent's frieze of the prophets: it will be best to use pictures of the single characters first, and then of the entire group.

Bible scenes and places can be made real by means of pictures: a visual image of oriental life will make plain many of the accounts of the Gospels. This is done best by the use of stereograph pictures, and these will be discussed on a later page. But if they cannot be obtained because of their expense, pictures of this type can be found in collections and in books such as "Pictures from Bible Lands" (revised edition) by Samuel G. Green; and "Scenes from Every Land": pictures issued in book form by the National Geographic Society, Washington, D. C. Vol. III and Vol. IV are available at this time.

CHAPTER VI

A LIFE OF JESUS IN PICTURES

One of the most beautiful ways of studying the life of Jesus is by seeing it through pictures. His character as portrayed by the many artists who have tried to put on canvas their conceptions may be made vivid to young people by a grouping of the pictures that show simply the Master himself, or they may see His life from an historic standpoint by gathering pictures of the chief events. Again, a biography may be arranged with the purpose of emphasizing certain characteristics of Christ, or of his teachings. For a little child a story of Jesus may be told by twelve to twenty pictures placed in a photo album: these if carefully selected and arranged will be better for him than most of the illustrated Bible storybooks. Such a collection of pictures should be made little by little, as he hears the stories in Sunday school, and it may serve as a book to be kept for the church service and placed with

THE CHRIST. *Hofmann*

father's and mother's Bibles in the pew, for special use during the sermon time. For this purpose the following pictures have been found good:

Madonna and Child.....*Gabriel Max*
or
Sistine Madonna.....*Raphael*
Apparition to the Shepherds.....*Plockhorst*
The Arrival of the Shepherds.....*Lerolle*
Holy Night.....*Mueller*
Mary and Elizabeth.....*Müller*
Repose in Egypt.....*Plockhorst*
or
Holy Family.....*Müller*
St. Joseph and the Christ Child...*Murillo*
Flight into Egypt.....*Bougereau*
Christ in the Temple.....*Hofmann*
Jesus and the Children.....*Plockhorst*
Jesus, the Good Shepherd.....*Plockhorst*
Christ at the Home of Mary and Martha.....*Hofmann*
Jesus Preaching from the Ship...*Hofmann*
The Sermon on the Mount.....*Hofmann*
Entry into Jerusalem.....*Plockhorst*
Touch Me Not.....*Schonherr*
The Walk to Emmaus.....*Plockhorst*

When boys and girls of twelve to fourteen years of age are studying the life of Jesus in their Sunday school lessons, it will be interesting and helpful for them to arrange individ-

ually, or as a class, an illustrated biography of Jesus touching the chief events of His life. A selection from the following lists will be good for this work. A distinction is made for girls and for boys because, while many pictures are of equal interest to both sexes, there are those that are especially helpful for boys, and others from which they would turn away; there are also some peculiarly fitting to girls:

BIOGRAPHY OF JESUS IN PICTURES

For Girls

The Annunciation..... *Hofmann*
Mary and Elizabeth..... *Müller*
Sistine Madonna..... *Raphael*
Madonna and Child..... *Murillo*
Mother and Child..... *Bodenhauser*
Holy Night ..... *Correggio*
Announcement to the Shepherds.. *Plockhorst*
Flight into Egypt..... *Hofmann*
Repose in Egypt..... *Plockhorst*
Child Jesus..... *Murillo*
Child Jesus..... *Ittenbach*
Christ in the Temple..... *Hofmann*
Head of Christ..... *Hofmann*
Christ the Consoler..... *Zimmerman*
The Sermon on the Mount..... *Hofmann*
Feeding of the Five Thousand.... *Murillo*
Christ Blessing Little Children... *Hofmann*
Jesus and the Woman of Samaria. *Hofmann*
Raising the Widow's Son..... *Hofmann*

For Girls (continued)

The Good Samaritan..... *Hofmann*
In the Home of Mary and Martha. *Hofmann*
Christ in Gethsemane..... *Hofmann*
Entry into Jerusalem..... *Plockhorst*
The Last Supper..... *Da Vinci*
Christ Taking Leave of His Mother *Plockhorst*
Ecce Homo..... *Guido Reni*
Christ Before Pilate..... *Munkacsy*
He Is Risen..... *Plockhorst*
Holy Women at the Tomb..... *Bourgereau*
The Walk to Emmaus..... *Plockhorst*
The Light of the World..... *Hunt*

For Boys

Arrival of Shepherds..... *Lerolle*
Journey of Wise Men..... *Portaels*
Adoration of Magi..... *Hofmann*
Flight into Egypt..... *Hofmann*
St. Joseph and The Child..... *Murillo*
The Boy Christ..... *Hofmann*
Christ in the Temple..... *Hofmann*
Christ and The Fishermen..... *Hofmann*
Christ Teaching from a Boat..... *Hofmann*
The Sermon on the Mount..... *Hofmann*
Christ and the Rich Young Ruler.. *Hofmann*
Raising the Widow's Son..... *Hofmann*
The Good Samaritan..... *Hofmann*
Christ Stilling the Tempest..... *Doré*
Jesus Healing the Ten Lepers.... *Unknown*
Tribute Money..... *Titian*
If Thou Hadst Known..... *William Hole*
Christ in Gethsemane..... *Hofmann*
The Last Supper..... *Da Vinci*

For Boys (continued)

Ecce Homo.....*Guido Reni*
Christ Before Pilate.....*Munkacsy*
Christ Bearing His Cross.....*Hofmann*
So They Ran Both Together.....*Burchard*
The Walk to Emmaus.....*Plockhorst*
The Light of the World.....*Hunt*

THE CHARACTER OF JESUS AS SHOWN IN PICTURES

The group of pictures named below is indicative of how men have tried to portray the character of Jesus Christ. A study of these must suggest to young people that at least these artists believed him to be "the One above all others."

The Christ Child.....*Murillo*
The Boy Christ.....*Hofmann*
Head of Christ.....*Hofmann*
The Saviour.....*Hofmann*
Baptism of Christ.....*Maratti*
The Head of Christ.....*Rossetti*
The Saviour.....*Leonardo Da Vinci*
The Tribute Money.....*Titian*
The Christ.....*Thorwaldsen*
Light of the World.....*Holman Hunt*
The Good Shepherd.....*Dobson*
Christ and the Magdalene.....*Von Uhde*
Christ the Consoler.....*Zimmerman*
If Thou Hadst Known.....*William Hole*
Christ in Gethsemane.....*Hofmann*
Christ Taking Leave of His Mother*Plockhorst*

Christ Before Pilate..... *Munkacsy*
Christ Bearing His Cross..... *Giorgione*
Ecce Homo..... *Correggio*
Ecce Homo..... *Guido Reni*
Ecce Homo..... *Murillo*
The Saviour After His Resurrection *Anthony Van Dyck*

THE TEACHINGS OF JESUS IN PICTURES

The following pictures are named as good illustrations of some of the parables or stories Jesus told.

The Merchantman and the Pearl of Great Price..... *Geo. W Joy*
The Parable of the Great Supper....*Eugene Burnand*
The Parable of the Good Shepherd...*Sybil Parker*
The Lost Piece of Silver..... *Millais*
The Prodigal Son.....*J. M. Swan*
"For He Had Great Possessions"....*G. F. Watts*

"Behold, a Sower Went Forth to Sow."
The Good Samaritan.
"God, I Thank Thee That I Am Not as Other Men Are."

Photographs of Mastroianni's Sculpture.

NOTE: Some of the above pictures cannot be obtained in inexpensive prints, but the last three and those that follow may be seen in "The Pictorial Life of Christ" by Ira Lyman Dodd or "The Gospel in Art," edited by W. Shaw Sparrow.

EVENTS FROM THE LIFE OF JESUS PICTURED FROM SCULPTURE

The subjects named below represent some of the most interesting pictures of D. Mastroianni's work in sculpture. He is the first artist who has attempted through this medium to show the chief events of Jesus' life from Bethlehem to Golgotha, and has been called the Tissot of Sculpture.

"And Mary said, My soul doth magnify the Lord."

"He took the young child and his mother by night and departed into Egypt."

"And he went down with them and came to Nazareth and was subject unto them."

"They that be whole need not a physician—go ye and learn what that meaneth."

"Seeing the multitude, he went up into the mountain and taught them."

"Behold a sower went forth to sow."

"Mary called Magdalene, out of whom went seven devils."

"Be of good cheer: it is I, be not afraid."

"And behold, there appeared unto them Moses and Elias talking with him."

"He that is without sin among you, let him first cast a stone at her."

"And set him on his own beast and brought him to an inn."

"God, I thank Thee that I am not as other men are."

"Lord, dost Thou wash my feet?"

"Art Thou the King of the Jews?"

CHAPTER VII

PICTURES SUITABLE FOR USE IN THE SEVERAL DEPARTMENTS OF THE SUNDAY SCHOOL

Discrimination is as much needed in the selection of pictures as in the selection of Bible lessons for different ages. A study of real life in the progressive stages of childhood together with a study of pictures, will reveal those most helpful for one period and those best suited to another. The subjects discussed in the preceding pages have already indicated some distinctions to be made. The little child naturally responds to the picture of action, to the simple unit without many details and to the one that tells a story. The child a little older seeks the story also, and the picture that is full of life, but the descriptive type and what may be termed the picture of facts has greater interest for him than one that is beautiful as an artistic production. The realistic picture should be mostly used at this time, with a careful avoidance of that which will fill the mind with what is undesirable. This last point may be made

clearer by an illustration: At one Sunday school entertainment pictures from the Old Masters were exhibited; they were looked at with wonder by the oldest pupils, but the school leaders who had planned the entertainment had not foreseen the effect of many of these pictures on some of the boys and girls of ten to twelve years of age: to them physical realism appealed most strongly, they were absorbed with what they felt was funny, if not ridiculous,—and laughter resulted, with an irreverence for subjects that in reality were sacred and uplifting. (Murillo's "Immaculate Conception" and Rubens' "Doubt of Thomas" and "Descent from the Cross" are examples of this sort of picture.)

As many schools are now using graded series of lessons, pictures in relation to these different courses must be of necessity, graded to some extent. But under such conditions there is often a wide margin for choice and an intelligent understanding of what is best is needed for selection. With this in mind, the pictures listed below are named, in order to point out some that are especially good for use, and also to aid teachers in making a comparative study. The lists are not, of course, exhaustive but are intended to be typical and suggestive. Even when the same subject is considered, as, for

THE SOWER. *Millet*

"TOUCH ME NOT." *Schonherr*

instance, that of Christmas, or of Easter, it will be worth while to note the significance of using one picture with little children, and a very different one with young people, or with boys and girls of ten to twelve years of age. An illustration of this is shown in the selections in regard to the Resurrection given on pp. 119-125: Schonherr's "Touch Me Not" is named for young children, not for what the title suggests, but because the picture illustrates the simple conversation of Jesus and Mary and his tender sympathy. "The Walk to Emmaus" shows a different phase of the Master's character in his companionship with his disciples, to which the older boys and girls would be more likely to respond. And there is an interesting difference between Hofmann's and Plockhorst's conceptions of this one subject—the former might mean more to children of middle childhood, the latter to the adolescent time of life. The intense eagerness signified in the picture of "Peter and John Running to the Tomb" is apt to be suggestive of deep devotion to young people, and with the strength and virility portrayed, the picture may aid in forming a worthy ideal. Another significant study of differences may be made by a comparison of "St. Anthony and the Infant Christ" and "St. Christopher and the Christ Child."

If the crucifixion is pictured at all to boys and girls under twelve or fourteen years, Munkacsy's "Christ on Calvary" is better than Rubens' "Elevation of the Cross" or his "Descent from the Cross."

In this day of inexpensive prints there is a danger of using too many of these with lessons for young children. It is not necessary or well to find a picture for every lesson. Some subjects had better not be represented pictorially even with older pupils, e.g., "The Temptation of Jesus." Occasionally to give a picture to be taken home will have a better result than to give one every Sunday.

PICTURES FOR USE WITH CHILDREN UNDER SIX YEARS OF AGE

The Madonna and Child.....*Gabriel Max*
The Holy Night.....*Mueller*
The Announcement to the Shepherds.....*Plockhorst*
The Shepherd Boy.....*Murillo*
Christ Blessing Little Children....*Plockhorst*
Christ Feeding the Multitude.....*Murillo*
The Good Shepherd.....*Plockhorst*
The Gleaners.....*Millet*
Spring.....*Knaus*
Can't You Talk?.....*Holmes*
The Squirrels.....*Landseer*
Gypsy Girl with Fruit.....*Richter*

THE WALK TO EMMAUS. *Hofmann*

THE WALK TO EMMAUS. *Plockhorst*

FOR USE WITH CHILDREN SIX TO EIGHT YEARS OF AGE

The Sistine Madonna.....*Raphael*
Madonna of the Chair.....*Raphael*
Holy Night.....*Correggio*
Arrival of the Shepherds.....*Lerolle*
Journey of the Magi.....*Portaels*
St. Anthony and the Infant Christ. *Murillo and Müller*
St. Joseph and the Christ Child....*Murillo*
Jesus in the Home.....*Von Uhde*
Jesus Teaching from a Boat.....*Hofmann*
The Entry into Jerusalem.....*Plockhorst*
Touch Me Not.....*Schonherr*
Samuel.....*Joshua Reynolds*
Religion.....*Charles S. Pearce*
Into the Land of Canaan They Came .....*Doré*
Isaac Blessing Jacob.....*Doré*
Moses.....*Delaroche*
The Lost Sheep.....*Molitor*
The Sower.....*Millet*

FOR USE WITH CHILDREN NINE TO TWELVE YEARS OF AGE

Worship of the Wise Men.....*Hofmann*
Journey of the Magi.....*Portaels*
Head of Christ.....*Hofmann*
Jesus in the Temple.....*Hofmann*
Jesus and the Fishermen.....*Hofmann*
The Sermon on the Mount.....*Hofmann*
Healing of the Sick.....*Hofmann*
The Good Samaritan.....*Plockhorst*
The Walk to Emmaus.....*Hofmann*

St. Christopher and the Christ Child ..... *Titian*
Moses and the Law..... *Unknown Artist*
David..... *Michelangelo*
Chorister Boys..... *Anderson*
The Sower..... *Millet*
Calling of Abraham..... *Doré*
Rebecca..... *Elmore*
Rebecca at the Well..... *Unknown Artist*

Also the Old Testament subjects named for the Primary division, and some of the Tissot pictures.

FOR USE WITH BOYS AND GIRLS OVER TWELVE YEARS OF AGE

The Light of the World..... *Hunt*
The Soul's Awakening..... *J. J. Sant*
Christ in Gethsemane..... *Hofmann*
In the Home of Mary and Martha.. *Hofmann*
Casting out the Money Changers..... *Hofmann*
Jesus Before Pilate..... *Munkacsy*
Christ Taking Leave of His Mother. *Plockhorst*
Jesus and the Woman of Samaria... *Alligny*
St. John and the Virgin..... *Plockhorst*
The Last Supper..... *Da Vinci*
Peter and John Running to the Tomb..... *Burchard*
Head of Paul..... *Raphael*
The Prophets..... *Sargent*
The Oath..... *Abbey*
Hagar and Ishmael..... *West*

CHAPTER VIII

TEACHING WITH THE STEREOSCOPE

Some one has said that to look through a stereoscope at the reproduction of some real scene is like looking through a window upon the landscape without, so vividly are its characteristics portrayed to the eye. The great value of stereoscopic pictures in the teaching of the Bible is that by this means things far distant in place and time are brought near. As mental images of geographical and social conditions are clearly formed, many Biblical passages and incidents are more readily understood. When the setting of any literary work is known, and its forms of expression and the life from which it grew are realized, its message is likely to be comprehended. But in studying the Bible it is more essential to know the oriental setting of its stories and expressions, than to be familar with the background of other writings, because the Eastern manner of thought and living is so different from that of the Western world. The fact also that the

books of the Bible were written in other languages than our own and that translations cannot fully transmit the original thought makes every aid to a true conception of their teachings valuable and necessary.

If the Bible is made a book of real and living characters to boys and girls, their interest in its study will increase. Too often they think of these characters as mystical and unnatural personages. Milton S. Littlefield has well said "The very sacredness of the Bible has limited its educational value. We have hallowed and haloed its heroes, and rightly. Nevertheless in the process we have put both the men and the book far away from the consciousness of the pupils, so that they think of them as belonging to another world." Children must see the people of the Bible stories with such a sense of reality that their experiences of right and of wrong, of struggle and of victory will apply as truly to the life of to-day. This does not mean that every story need be of necessity a story of fact, or that the historicity of every character and event be emphasized, but it does mean that these will have little value unless they represent real human life in a real environment. Stereoscopic pictures are an aid to this end. The strong geographic interest of girls and boys of ten to fourteen years of age affords an-

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THE MOUNT OF MOSES IN THE SINAI WILDERNESS

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THE ABANA RIVER, SYRIA

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HEBRON, THE HOME OF ABRAHAM, ISAAC AND JACOB

other reason for the use of the stereoscope; that and the relief map complement each other. A great many children think of Palestine simply as the country of the Bible, but not one to be visited to-day, and they have no conception of how it may be reached, or of what may be found there.

A variety of work can be carried out with the stereograph. The particular scenes forming the background of a single lesson may be shown, or after pupils have had Old and New Testament lessons that are related to one place, the geographical element may be the connecting link and the basis for recall and emphasis, by means of an imaginary visit to the spot. If, for instance, the story of the giving of the Law is told, a view through the stereoscope of the picture illustrated here—"The Mount of Moses" in the Sinai Wilderness,—will give an impression of the rugged loneliness of the place to which Israel's great leader went to learn the commandments of God. "Hebron" (p. 131) appears as a real city, and though more populous in the present day picture than in the early times, it shows the character of the home of Abraham, Isaac and Jacob, and also David's first capital. "Mt. Gerizim" (p. 139 points out the familiar landmark in connection with the separation of the kingdoms of Israel and

Judah, and the famous place of worship of the Samaritans referred to in the New Testament. The view includes the steps often leading to the wells, and the women with their pitchers seeking water. When children can look upon the actual localities through which the Israelites journeyed and where their armies fought and many wonderful events occurred, the accounts grow vivid to the imagination. A boy's dramatic interest in the repeated encounters of the Israelites, recorded in Judges when over and over again "They did evil in the sight of the Lord," is evident by the exclamation of one, "Drat 'em! They're at it again!"

If there is a lesson on the building of the temple, the pupils may see Mount Moriah and the sacred rock where the temple altar stood and know—to quote once more from Mr. Littlefield—"that this was very probably the rock on which Abraham looked and David stood and before which Solomon knelt. The imagination will very easily overleap the intervening time as we stand upon the site of the temple enclosure and look off to the Mount of Olives, to the modern Garden of Gethsemane. It is a small walled enclosure now, and the ancient olive trees that are carefully guarded are not the trees that stood there in our Lord's day, for during the Roman siege every tree was cut

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MT. GERIZIM

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THE CHURCH OF THE NATIVITY, BETHLEHEM

down. But it was under just such trees, in just such a garden, that our Lord prayed, and his young friend, John Mark, kept guard while his disciples slept, and only escaped capture by leaving his tunic in the hands of the Roman soldiers."

The character of the birthplace of Jesus and of the people of Bethlehem is shown through the stereograph entitled, "The Church of the Nativity" (p. 141). If the children are studying the life of Christ and have seen, for instance, Hofmann's "Jesus Teaching from a Boat," it will mean much to have a view of the Sea of Galilee. They may see, too, the hills where Jesus played as a boy and over which he traveled as he went from place to place during his ministry. A series of stereographs illustrating the journeyings of Jesus can be so used as to point out and emphasize the chief events of his life, or some of his greatest teachings, by raising questions such as these: What did Jesus teach on a particular mountain, What did he say at a famous well, or What did he do near a certain pool? The pupils are apt to become so absorbed in the pictures that care must be taken in Sunday school to use the stereoscope as one should use all tools—to serve the highest purpose, and this is to make clear the

truth that is enfolded in the facts, whether they be of a geographical, social or historical type.

The purchase of a stereoscope with a set of pictures is expensive, but it is a material that will last for years and may be passed from class to class as occasion requires.

CHAPTER IX

THE EFFECTIVE USE OF PICTURES

"Nature says, here is a lump of mud; man answers, let it become a beautiful vase. Nature says, here is a sweet brier; man answers, let it become a rose, double and of many hues. Nature says, here is a string and a block of wood; man answers, let them be a sweet-voiced harp. Nature says, here is a daisy; Burns answers, let it be a poem. Nature says, here is a piece of ochre and some iron rust; Millet answers, let the colors become an Angelus. Nature says, here is reason rude and untaught; man must answer, let the mind become as full of thoughts as the sky of stars and more radiant. Nature says, here is a rude affection; man must answer, let the heart become as full of love and sympathy as the summer is full of ripeness and beauty. Nature says, here is a conscience, train it; man should answer, let the conscience be as true to Christ and God as a needle to the pole."

Newell Dwight Hillis.

There are artists of the soul who in training the conscience to turn toward God may use all the wonderful works of man as an aid to this great end. But as the painter learns how to use the brush, so the teacher to be truly an artist needs to learn how to use the means for good that are at hand.

A picture should be carefully and sympathetically shown for it to be most helpful, especially if it is one through which reverence may be cultivated, or some spiritual truth impressed. First, a point of time needs to be considered. A difference of effect is to be noted according as the children see a picture at the right or wrong moment. The manner of presentation will also have its bearing. One day a beautiful print of Jesus blessing little children was to be shown in connection with the story lesson. One teacher left it where all the children could casually see it before the opening of the school service. At the end she said, "This is the picture that tells of our lesson; I am going to give each of you one to take home," and the indifferent exclamation came, "Oh, we've seen that!" Another teacher carefully hid the picture until she had told the story of the mothers and the children coming to Jesus; then she said, "I have something very beautiful to show you. If you will be very quiet and

Photograph by Paul Weir Cloud.

have your eyes all ready to see, I will open it. I think it will tell you how one man thought Jesus looked when he blessed the little children, and how happy they were;" the picture was held before them and no one spoke a word for a minute or two, then the teacher said very softly, "You see how much he loved them. Shall we have this on our wall to tell every one so?"

What a picture suggests may well be pointed out so as to awaken a real feeling and possible love for it. This does not mean that a teacher should tell all that it suggests to *her,* but that the children should be led to see what is there for them.

"Real interest has not only attention, but also a sensation of nearness, of intimacy with the picture, to enjoy it, to feel it, to think it, to one's satisfaction." This is most essential if a picture has an ideal element and a possible spiritual influence, and not solely an intellectual value, that is, simply one of explanation. The "teaching power" of a picture varies in degree, and this needs to be borne in mind. Some time ago Horace G. Brown of the State Normal School, Worcester, Mass., wrote on "Efficiency in Teaching by Pictures,"* pointing out that there is often an unproductive use of picture

*See Education, Nov., 1913.

material in the school-room, and showing that "the teaching power of a picture is dependent on certain conditions.

"Every teacher knows that a picture appeals to the mind through the eye. Therefore it must be individually seen, and so thoroughly, so vividly, as to make its maximum impression on every pupil. For instance, it must come within approximately the same focal distance of every child's vision. It must be seen equally by all. Therefore a small picture should not be held before the class. It should be presented in the best way equally to each child. It should also be given enough time to make its full impression exactly, vividly, permanently upon each mind. This time amount varies with individuals. One child sees details slowly, another quickly. One sees by wholes, another is distracted by part. Hence individuals cannot be treated alike. Only experience with children can determine the length of time necessary for a successful 'exposure.' Let us recall the anecdote of two men who had ten minutes in which to see Westminster Abbey. One said, 'You go round the outside and I'll go inside and we will do it in seven.' We all know we cannot time the fine efficiency of a work of art on our feelings with a stop-watch. Children cannot see a picture, that is, absorb its picture-power

fully, by 'going round the outside' while 'we go in' (that is, her appreciation will not help pupils, if the teacher rapidly passes the picture down the aisles). Will not that picture-power register higher, if the teacher were to pass twice as slowly down each aisle, giving each pupil two twice-as-long looks? Will it not register still higher if, on passing the picture, each pupil were given adequate time to satisfy his curiosity and his interest? Will it not go higher still, if the pictures are placed on exhibit, so they must be seen, and so there will be time for repeated examination and reinforced impression, as the pupil follows his interest in response to the picture's appeal? By this time I hear the teacher saying, 'But the time! the time is passing!' Certainly, and the measure of the picture is registering higher and higher. Can we teach by the stop-watch? Or by the measure of the power of teaching to produce results?"

These illustrations and suggestions cannot be exactly applied to the Sunday school class but adaptation can be easily made. If pictures are placed on a wall they need to be on a level with the eye, and if presented to a department or class they need to be held so that all can see and sufficient time be taken for a satisfactory view. Like a twice-told story, a picture may

be introduced a second time and a further suggestion be given in connection with it.

A too-frequent use of pictures (certainly, one used every Sunday) will detract from their value. To see a picture will thus become so common a matter that it will lose interest. The sense of privilege in having something beautiful to see will be also lost. Not every story or lesson can be wisely accompanied by a picture. Perhaps it is one for which a word-picture only is best, perhaps a picture suitable for the particular group to see cannot be found; it is far better not to use any than to use a poor one. These reasons of course apply just as truly to the giving of pictures every Sunday to be taken home as they do to the use of them in teaching. "Familiarity breeds contempt," and there is a danger of the loss of appreciation because of the careless and constant use of inexpensive prints. Any copy of a great picture that is worthy to be used should be carefully treated by both teachers and children. If such care is not cultivated a means for good will be forever lost.

What has been termed the "power of recall" is strengthened by the use of a series of pictures especially with older pupils, for instance one on the life of Jesus. When a systematic picture study is made in the right way, a pupil

is constantly reminded of what has been presented step by step, and we hear him saying, "Oh, yes, I remember that," and an impression is deepened. In developing a sequence of thought through a series, the later pictures will recall much that earlier ones have suggested if they have been effectively used. Association and recall form one of the most satisfactory methods of review.

"Self-education is the best education. We know what we really accomplish by our own self-directed effort—initiative, will, wit, power —reacts mightily in our *power to do again.* So a picture, found by the pupil, thought about, applied to the learning by the pupil himself, is vastly more educative to him than being driven before a picture, or a series of pictures, and told to see this or that. It is here that the ready supply of a large number of pictures placed conveniently at the pupil's disposal, helpfully classified, tempts him to this self-directed use of the pictures." From this, two suggestions may be gained for church school teachers: 1. Let the children find some picture on a certain topic or of a certain person or place. One group of Primary children, hearing the story of Creation (from the standpoint of the life of nature today), found pictures of animals over which "man had been given do-

minion." A class of Intermediate girls, when studying modern heroes among women, brought pictures of Florence Nightingale, Frances Willard, Jane Addams, and some not so publicly known, who were giving themselves to make the world better.

2. Plans for church school reference libraries should include collections of pictures that teachers and older pupils may select from, as need requires. These may include not only those prepared for Sunday school use that must be purchased, but also good and suitable prints from magazines. A Christmas number of *Scribner's Magazine* a few years ago had some beautiful religious pictures relative to the season; and an issue of the magazine *Home Progress* showed good illustrations of the Holy Land.

In this day of large opportunity for securing and using pictures effectively, may *"God use us to help each other so."* It is possible for us to be artists if we will, in the beautifying of human nature.

CHAPTER X

HOW TO OBTAIN PICTURES

In case teachers are not familiar with the various opportunities for getting pictures of different kinds, the following information is given:

The picture of "The Boy of Winander" and of "Religion" printed in this book may be procured in sepia, carbon or hand colored photographs from Curtis & Cameron, Boston, Mass.

Underwood and Underwood, New York, N. Y., offer a large and excellent supply of stereographic pictures illustrative of oriental places and customs.

Perry Picture Company, Malden, Mass., supplies prints of most of the pictures referred to in the lists noted in this book. They can be had in card, cabinet, and wall picture sizes, prices ranging from one cent to two dollars.

Brown & Company, Beverly, Mass., have an especially good supply of prints on Old Testament subjects, with sizes and prices similar to those of the Perry Picture Company.

W. A. Wilde & Company, Boston, Mass., provide prints illustrating Bible Lands; also a set of prints for the International Sunday School Uniform Lessons.

The various denominational publishing houses supply sets of pictures for the Primary lessons of the International Sunday School Graded Course; also a series of large pictures in relation to the Beginners' Stories. Several of these would be good to use in other connections, and would be worth the price of the dozen in the set sold for a Quarter's lessons at fifty to seventy-five cents.

The New York Sunday School Commission, 73 Fifth Avenue, New York, N. Y., are the distributing agents for copies of the Tissot pictures, size 5x6 inches. Partial sets of twenty-five or more may be had for less than one dollar.

Gramstorf Brothers, Malden, Mass., are the present owners of the Soule Art Collection and the Horace K. Turner pictures. They supply photographs mounted and unmounted, in cabinet size and three sizes larger for twenty cents and upwards.

Taber-Prang Art Company, Springfield, Mass., supplies the least expensive of all the larger reproductions which are made in artotypes and carbons. These may be obtained from this firm; artotypes in size from 11x14 to 28x38; carbons, 6x8 to 16x20, prices 20c. to $4.00.

Berlin Photographic Company, 1 East 45th Street, New York, N. Y.—Larger and finer grades of carbons, photographs, photogravures and large photographs for wall pictures may be obtained from this concern.

Thomas Nelson & Sons, 381 Fourth Avenue, New York, N. Y., are the publishers of a large line of colored wall

pictures which are especially selected for Sunday school purposes.

George Busse, 20 East 48th Street, New York, N. Y., is the American representative of the famous Woodbury Prints. These are supplied in large sizes suitable for wall use, both in carbon reproductions and plate photographs. In addition many of the better known pictures have been reproduced in color, and these colored reproductions are being added to constantly, taking the place of many of the carbon and photographed reproductions.

The original of "Christ and the Children" by Trimworth is a statue in Whitworth Park, England, and is reproduced in "The Bible for Children" by H. Thistleton Mark. (Fleming H. Revell Company.)

Catalogues of pictures with directions for ordering and price lists will be sent on request by most of the firms listed.

In all cities and nearly every town will be found local art dealers who carry more or less of the above mentioned lines in stock. These dealers should be consulted when planning to purchase illustrations for Sunday school and class use. On many occasions the opportunity will be given to see different sizes of the same print and frequently substitutes will be suggested which will more exactly fill the individual need than the picture called for.

THE END

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